NMP
YOUR MONTHLY GUIDE TO COMICS
#1
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COMIC
NEWS
NEWS,
LISTINGS,
A PREVIEW
OF US 1,
AND
A PROFILE OF
DEADMAN!

COMIC NEWS

NUMBER 1

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EDITORIAL

We are going to be the **TV Guide** of the comic book industry. Or at least that was our plan when I began to work on this title. With the constantly increasing barrage of books being produced and quality publications such as graphic novels and Baxter-Format comics the comic book consumer needs to be a little more selective than he was in the past. Plus he needs to know what is coming out and hopefully when. It is getting impossible to keep track of the multitude of releases without a scorecard. A magazine is needed which will present the latest news, previews of new books that are planned, and listings of the projected output of books announced by their respective publishers. There is a need for some publication which will tell the comic book buyer what is coming out, who is going to create it, and whether it is worth looking for. While we respect the opinions and choices of the comic book consuming public we feel that they need the information to make an intelligent decision. And they need all of this at a price that everyone can afford.

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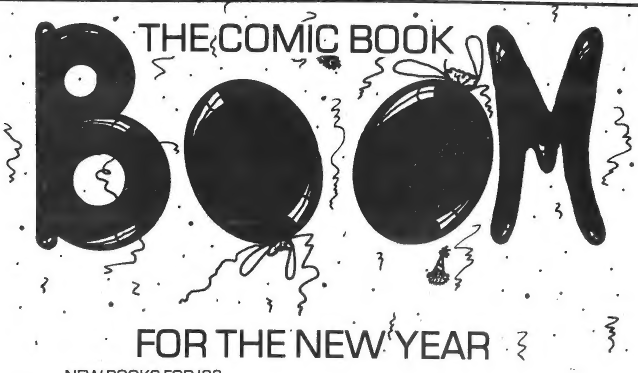
NEWS



NEW BOOKS FOR '83

Comic fans are in for a big year in 1983. With both Marvel and DC reporting massive increases in profits and sales for the year just ending and the entry of various new independent publishers into the field there will be new books aplenty. The combined total of new titles, mini-series, and graphic novels already announced for the upcoming year exceeds forty.

Marvel Comics will be releasing **Cloak and Dagger**, to be drawn by Rick Leonardi and written by Bill Mantlo, **Machine Man**, in a much-revised version produced by Tom DeFalco and Herb Trimpe, **Wonder Man** by David Micheline and John Romita, Jr., **US 1** by Al Milgrom and Herb Trimpe, **The Submariner,** not in the planned version previously announced as being by Jim Shooter and Al Weiss but in a series co-created by Marc DeMatteis and Bob Budiansky, **Crystar,** by Mary Jo Duffy and Brett Blevins, John Byrne's **Alpha Flight**, two mini-series based on the X-Men, one featuring Storm while the other showcases Nightcrawler, **Hawkeye** in a series written and drawn by Mark Gruenwald, **Mantis** featuring a new character created by Denny O'Neil, and a book with the working title of "Funny Animals" which will feature just that, funny animals based on real Marvel characters. Also planned for formats other than normal newsprint are several graphic novels, a **Kull** series on Mando paper stock, and a **Red Sonja** series on Baxter stock. The graphic novels will include books devoted to Spiderman, The Avengers, The X-Men, and the Fantastic Four as well as **Superfighters**, Chris Claremont and John Bolton's **Black Dragon**, Dave Cockrum's **Fururions(formerly entitled the Mysterions)**, **Scuff**, and **Wonderwar**. Marvel also plans several new magazines which are not comic books including the one-shot **Fumetti** being prepared by Danny Fingeroth and Louise Jones, **Marvel Age**, Marvel's own in-house production combining a fanzine with a promotional booklet and produced by Carol Kalish and Peter David, and **Blip**, a magazine devoted to video-gaming. Marvel has launched a new and seperate publishing program which will produce books with the first planned for release being a new printing

of Mary Shelley's **Frankenstein** and containing the entire original text as well as an introduction by Stephen King and 48 illustrations by Berni Wrightson. This will be a reprinting of the original novel and not a comic book project in any way.

The Mysterions, a new title based on a line of toys, is also planned although its exact format and creative team are still unknown. And finally, Archie Goodwin has announced that at least two new Epic Comics will begin release late in 1983 while **Coyote**, the new book from Steve Englehart and Steve Leialoha, will begin release early in the year.

After the preceding paragraph—and in fact the entire article—was written we received the news that several additional new Marvel projects are also planned for release during the upcoming year. This includes several newly announced graphic novels: The Thing by Tom DeFalco and John Romita, Conan by an as yet unannounced team, The Hulk by Jim Shooter, Brett Blevins, and Vince Colletta, Thor by Jim Shooter and Bill Sienkiewicz. Also planned for 1983 are five additional mini-series: **Kid Colt** with art by Herb Trimpe, **Jack of Hearts** by Bill Mantlo and Rick Leonardi, **Black Panther** with the creative team of Denis Cowan and Jim Shooter, and a teaming of Dazzler with the Beast. Finally there will be and adaptation of the **Rock and Rule** movie.

Across the street at DC they are also about to launch a more ambitious publishing program than has been seen in recent years. Several mini-series are planned including **Green Arrow** by Mike Barr and Trevor Bon Eeden, **Deadman** with the creative team of Dan Mishkin, Gary Cohn, and Carmine Infantino, Frank Miller's **Ronin**, **The Atom** by Jan Strnad and Gil Kane, **Blue Devil** by Mishkin, Cohn and newcomer Paris Cullins, and a book featuring a female detective based out of Los Angeles created by Roy Thomas and Ernie Colon and entitled **Jonni Thunder**, not to be confused with either version of Johny Thunder. **Amethyst, Princess of Gemworld,** a fantasy series produced by Ernie Colon, the **History of the DC Universe**, to be told in story form unlike the seemingly similar project over at Marvel, and a new character created by George Perez are scheduled to receive their own maxi-series. The Perez designed character bears the name of a very old DC hero, The Vigalante, and will be written by Marv Wolfman and drawn by Keith Pollard. Finally, there are three new continuing titles planned for release during the new year. These include the new **Outsiders** book teaming Batman with Black Lightnig, Metamorpho, and three new characters, Halo, Katana and Geo Force, the brother of the Teen Titan Terra, **Zero Man**, a new character by Len Wein and Gil Kane, and a new book based on another division of the Warner Communications [the company that owns DC] empire, **Atari Force.** The last will be by Gerry Conway and Jose Garcie-Lopez. DC also plans to enter the field of graphic-novels although nothing has been announced in the way of creative teams or characters and concepts.

DC and Marvel plan to coproduce at least two books next year. One will be a teaming of the Justice League of America with the Avengers while the other will feature a meeting between the Teen Titans and the X-Men in a sequel to 1982's popular release. The latter title will be by Marv Wolfman and George Perez while the former will be produced by Roy Thomas, Gerry Conway, and George Perez. Both companies plan to release a long list of annuals during the upcoming year.

First Comics has announced the release of at least two new series, one featuring the art of Howard Chaykin in **American Flagg** and the other showcasing the talents of Mike Grell in **Sable.** It is probable that the company will announce other titles later on. Capital, besides altering their initial title **Nexus** to a color format also plans to introduce additional titles. Red Circle has announced several planned titles including the **Mighty Crusaders, The Fly, The Shield,** and others based on members of the Mighty Crusaders team. Pacific began release of a rash of titles at the end of 1982 and has not yet announced plans for their 1983 schedule. Eclipse announced the launching of several titles in 1982 which have yet to appear. It is likely that they will hold off on planning new titles until these books are on a firm schedule.

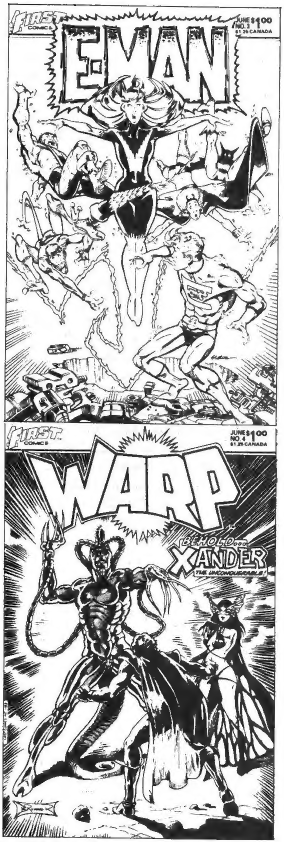
FIRST COMICS, INC.

The first two First Comics are now out and in the hands of retailers throughout the country. According to reports from retail stores that we have talked to and confirmed by the publisher as well it seems that the market has reacted favorably to this new publisher. Unlike most other independent publishers, the company also seems to be able to maintain its schedule which is a very important consideration in establishing recognition in the eyes of both retailers and consumers.

Beginning with the release of their fourth title in April, First Comics will go to a twice-monthly release schedule. Thus far, **Warp** and **E-Man** have been released in the middle of each month. **Sable** is planned to continue this pattern. However with the release of the first issue of **Starslayer** [this title, formerly published by Pacific Comics, will begin publication by First with the seventh issue] **Warp** and **Sable** will begin to be released on the second Tuesday of each month while **E-Man** and **Starslayer** will be released on the fourth Tuesday. Perhaps not coincidentally this will mean that a Mike Grell produced title will be released with each group. **American Flagg,** the Howard Chaykin produced book to begin release in June, will be added to the second shipping group. This pattern of twice-monthly shipping is similar to the one utilized by DC Comics a few years ago when they were producing their smaller output after the DC Implosion.

E-Man will feature a series of one-page humerous pieces in additon to the lead story each issue. Each piece will feature an established comics character generally drawn and/or written by its creator in a one page vignette. According to a spokesman for First Comics, "whereas each story will be more-or-less straight, the page will end in a 'twist' turning the feature into a parody of a famous comic book advertising campaign."

The first advertising parody appeared in the first issue of the magazine and utilized the



Rog-2000 character in a piece written and drawn by John Byrne. In the second issue there will be a Mike Mist Minute Mist-ery page created by writed Max Collins and artist Terry Beatty. The third issue will feature Pudge, Girl Blimp by Lee Mars and the fourth will be by Bruce Patterson and feature Teddy Q. Teddy.

GIORDANO PROMOTED

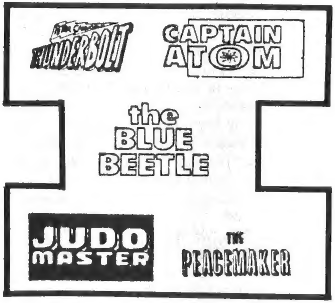
DC Comics has announced that Managing Editor Dick Giordano has been promoted to the position of Vice President-Executive Editor of the company. Jenette Kahn, the President and Publisher of the company, made the announcement and stated that "Dick is one of the most beloved and respected persons in the entire comic book industry. He is renowned as much for his integrity and sensitivity to the creative process as he is for his own considerable talent."

Giordano was born in Manhattan's Little Italy district on July 20, 1932. At the age of seven he became enamored with comics and began his artistic career by drawing on paper bags. Rising from that to the position of Editor at Charlton Comics during the mid-1960 s he helped develope such major talents as Steve Skeates, Denny O'Neil, and Jim Aparo as well as working with Steve Ditko. In 1967 he moved over to DC Comics where as an editor he was able to bring over much of the creative talent he had previously worked with over at Charlton. He brought a new and interesting perspective to such titles as **Aquaman,** with writing by Steve Skeates and art by Jim Aparo, **The Creeper,** with storyline by Denny O'Neil and pencils by Steve Ditko.

Finding greater opportunities in various forms of packaging and advertising art on a free-lance basis Dick Giordano left DC to establish Continuity Associates with partner Neal Adams and later went on to set up Dik-Art Associates while Adams continued Continuity as both an advertising design firm and a graphic packaging company. Prompting Giordano's decision to break off from the original firm was a desire to continue to do work in regular comics for DC and as time passed Giordano began to resume a larger and larger role at the company.

Finally, in 1980 he returned to DC Comics as an editor. In August of 1981 Kahn made him Managing Editor of the entire line and now has promoted him to the position of Vice President.

Meanwhile Charlton Comics recently terminated their own comic book publishing venture and turned over the rights to utilize their characters to Bill Black who promptly began to organize his Americomics group. Black was scheduled to assume the material already created for **Charlton Bullseye** for publication in his company's showcase title, **Americomics.** Black was then planning to commission additional material involving these characters. However, in an unexpected move Charlton has withdrawn the right to utilized these characters in the creation of additional stories and announced that it has entered negotiations with DC Comics for the rights to these characters. This arrangement will involve characters including Thunderbolt, Peacemaker, Blue Beetle, Judo Master, Captain Atom, and Nightshade.



With Giordano's promotion to Vice President of the company it is interesting to note that he will now have the opportunity to be reunited with the characters which helped to launch his career in comics. It is also interesting to note that Steve Ditko is not currently tied to any monthly series, Jim Aparo is already working for DC but only on one monthly title, and Don Newton who is also known for his work at Charlton is working for DC. It is perhaps unfortunate that Denny O'Neil is now editor at Marvel Comics. Perhaps we will see a rebirth of these characters although it must also be noted that DC owns the rights to various Quality Comics and Fawcett characters which do not currently see use.

MARVEL NEWS TIDBITS

Crystar #1 will appear on Baxter stock for $1.50 and be tied in with the marketing of the toy of the same name, similar to **G.I. JOE #1**. The shipping date is January 11.

A fill in issue of **Conan** will be done by Kurt Busiek and Richard Howell.

Marvel Two-In-One #99 will co-star The Thing with ROM in a story by Bill Mantlo, Bob Hall, and Kevin Dzuban.

Marvel Team Up #129 teams Spider-Man with the Vision against the Mad Thinker, Dostoyevsky, Confucius, and Mark Twain.

Daredevil's secret identity is imperiled by a blackmailer in issue #194, produced by Alan Brennert and Klaus Janson.

The Vulture puts in an appearance in **Spider-Man #240**.

Captain America #281 guest-stars Spiderwoman.

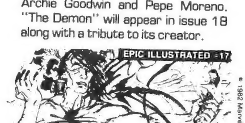
Kull, The Conqueror will be renumbered to begin with a number one and will change formats to Mando paper stock with the issue shipping January 11. Bruce Jones, John Buscema, and Bob Wiacek do the honors.

Hulk #283 guest-stars The Avengers.

Daredevil #194 is written by Denny O'Neil and not Alan Brennert. The story concerns Matt Murdock as he intercedes on behalf of a criminal while Daredevil battles the Congregation of Righteousness and the Kingpin.

Despite previous reports to the contrary Shanna the She-Devil will not be appearing in **Peter Parker #78**.

Epic #17 will not contain "The Demon" by Japanese animator Go Nagai. Instead it will feature the first installment of "Generation Zero" by Archie Goodwin and Pepe Moreno. "The Demon" will appear in issue 18 along with a tribute to its creator.



NEW MARVEL EDITORIAL LINEUP

The new breakdown of titles among Marvel editors is as follows:

Tom DeFalco
Spider-Man
Peter Parker
Team Up
Marvel Tales
Cloak & Dagger
Sub-Mariner
Spider-Man Novel [Layton]
Hercules

Mark Gruenwald
Avengers
Iron Man
Thor
Captain America

A new potential member will appear in **Avengers #231**.

X-Men #169 begins a storyline that will reach a climax in issue #175. A whole new group of mutants, who live beneath New York City, are introduced.

Iron Man #170 introduces the new, temporary replacement for Tony Stark, as a new man dons the armor.

Marvel Universe
Super-Villain Team Up

Denny O'Neil
Daredevil
Power/Fist
Bizarre Adventures
Moon Knight
Krull
Hawkeye
G.I. JOE
Alpha Flight

Al Milgrom
Defenders
Fanfare
Hulk
FF
2 in 1 [Thing]
Dr. Strange
Warlock
Spider-Man Novel [Golden]
Dr. Strange Novel
Mysterions Novel
Wonderwar Novel
Scuff Novel

Larry Hama
Savage Sword
Conan
King Conan
Sonja
Machine Man
Star Trek III
Obnoxio vs X-Men
Funny Animals
Crazy
Fire & Ice
Mantis

Louise Jones
Ka-Zar
X-Men
New Mutants
Star Wars
Indiana Jones
Fumetti - One Shot
Nightcrawler
Ilyana and Storm

Ralph Macchio
What If
ROM
Dazzler
US 1
Micronauts
Wonder Man
Crystar
Avengers Novel
Black Dragon Novel
Super Fighters Novel
Kull

Spider-Woman #50 presents the double-sized conclusion of the series.

The Thing and Ben Grimm team up in a sequel to **Marvel Two-In-One #50** in a double-sized issue as John Byrne and Ron Wilson produce the final issue of this title. **The Thing** debuts the following month.

Dracula makes a reappearance in **Thor #332**.

Herb Trimpe will be drawing the new **U8 1** title.

In **Hulk #284** the Hulk teams up with the She-Hulk and the Avenger to battle the Leader.

Starfox joins the Avengers in **Avengers #232**.

Indiana Jones #6 is drawn by Kerry Gammill and inked by Sam DeLaRosa.

Master of Kung Fu #125 is a double-sized climax written by Alan Zelenetz and drawn by William Johnson.

Marvel Team-Up #130 teams Spiderman with the Vision and the Scarlet Witch.

In **Defenders #125** Moondragon, Iceman, and the Angel join the team as a completely new line-up takes over the book.

DC NEWS TIDBITS

In **Teen Titans #29** or **#30**, Wonder Girl will marry.
Cyborg will learn that Sarah has a fiance.

The DC tryout book has scheduled several stories to appear when it begins release. Steve Riggenberg has created a new character: The Feral Man. Bepe Sabatini is doing a barbarian. Dave Kellogg and Tom Mandade are doing "The Skydogs", about a group of pirates in a hot air balloon, and set in the 1600's. Kellogg and Ron Randall will be producing "Time Chasers". Dan Reed is also working on a series.

DC Presents #57 presents a most unusual team-up as Superman tries to prevent the creation of the Atomic Knights. Mishkin, Cohn, Saviuk and McLaughlin.

Karate Kid teams up with Batman in **Brave of Bold #198**. Barr and Chuck Patton handle the chores.

In **Blackhawk #258**, the air-aces discover the atomic bomb?

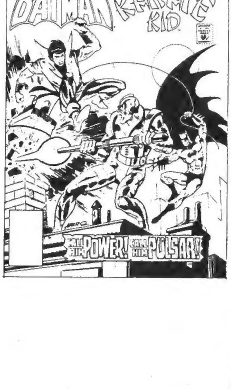
The origin of Broot appears in **Omega Men #2**.

Green Lantern #184 contains a back-up story, "The Inheritance", with pencils by Mike Sekowsky. The other back-up story, "Green Magic", is drawn by Chuck Patton.

Legion of Super-Heroes #300 will be a double-sized issue, climaxing the current storyline.

Night Force #10 concludes the second novel to appear in that title.

The 500th anniversary issue of **Detective Comics**, #256, features virtually every villain Batman has ever faced. Jason Todd becomes—Robin, The Boy Wonder. Todd's background exactly corresponds to Dick Grayson's and so Grayson prompts the Batman to repeat history.



All-Star Squadron #21 reintroduces the Justice Society of America who will remain on a permanent basis.

In **Wonder Woman #304** the Amazing Amazon faces Dr. Polaris as he tries to shift the magnetic axis of the Earth.

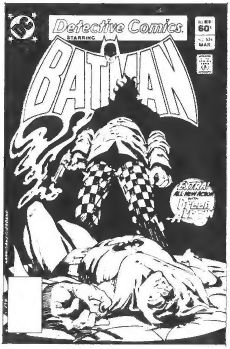
D C Comics Presents #58 features the team of Robin and the Elongated Man with no Superman in sight.

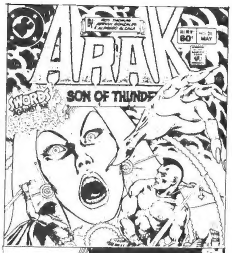
A host of funny animals, led by Peter Porkchops, takes over **The Best of DC Digest #37** as the issue features the Three Mouskeeters, Peter Panda, Dodo & The Frog, Sweeny & Willie, The Raccoon Kids, and Doodles Duck.

Brave and the Bold #198 teams Batman with the Spectre.

The Doom Patrol aid Supergirl in fighting Reactron in **The Daring New Adventures of Supergirl #8.**

Mike Machlan inks **All-Star Squadron #22** while Alex Toth draws the Green Arrow strip in **Detective Comics #527**. Gene Day did the cover of the latter title.





Action Comics #544, the anniversary issue, is a 64-page, mandostock package. The book features the complete redesigning of Superman's two main villains, Luthor and Brainiac. Cary Bates pens the Luthor tale while Marv Wolfman handles Brainiac. Jerry Siegel and Joe Shuster tell all about the Man of Steel and contribute a pin-up, respectively. Also included is a "Who's Who" of features from 45 years of **Action Comics.**

The Legion of Superheroes #300 will be produced in the same format as the special issue of **Action Comics.** Keith Giffen, Dave Cockrum, Joe Staton, James Sherman, Curt Swan, and Kurt Schaffenberger and Howard Bender do the art chores in a storyline that explores the many alternative futures.

People In The News

Don Heck is off the **JLA**. He may do **Wonder Woman** or **Detective** and will do some "Huntress" installments.

Jerome Moore will take over penciling **World's Finest**.

Chuck Patton is the new penciller on **JLA**.

Joey Cavalieri will be assuming the writing of **Green Lantern**.

Kevin Nowlan pencils **Moon Knight #31**.

Richard Howell will pencil an issue of **Power Man/Iron Fist**.

Dan Jurgens pencils **Batman #359**.

Doug Moench wrote **World's Finest #291**, the first issue with new artist Jerome Moore, and **Arion #7**.

Jose Luiz Garcia-Lopez handles the art chores on **Jonah Hex #72**.

Dazzler #26 will be the last issue by Danny Fingeroth.

ALTERNATIVE NEWS

FIRST COMICS, INC.

Bruce Patterson has taken over the regular inking assignment on **Warp**.

Rick Burchett, who last year wrote and drew a Michael Mauser story for **Charlton Bullseye**, now will be drawing a Mauser story for **E-Man #4**. Writing the story will be Mike Barr, who is also guest writer for the lead story featuring E-Man.

American Flagg has been officially announced as a new series. Howard Chaykin will write and draw this book, scheduled for late Spring release. The book is set on a ravaged, future Earth, governed by "Plexus". The storyline is set within Chicago's Plexmall, a combination airport, spaceport, entertainment center, and hotel. The Plexmall is fortified to resist constant attack from motorcycle gangs. Politics are corrupt, everything is for sale, and murder is routine. Reuben Flagg is a Plexus ranger, sent from Mars to help maintain the status quo. According to Chaykin, Flagg has his own ideas and that is where the fun begins.

Lenin Delsol will begin to pencil from Mike Grell's breakdowns beginning with the first, First Comics issue of **Starslayer**. Then with the ninth issue he will start to produce full pencils for the book.

RED CIRCLE

Fly #1 will feature a 22-page story drawn by Mark Beachum. The Fox, in a new costume, will be on hand to assist the Fly. Chris Adames and Trevor Von Eeden will present an updated version of Mr. Justice in the back-up story.

The Web and The Jaguar art chores will be handled by Lou Manna and Willie Blyberg over Rich Buckler's story and Charlie Boatner's script.

PACIFIC COMICS

Twisted Tales #2 will feature Mike Ploog's "Over His Head", Tim Conrad's "Night Watch", Val Mayerik's "Infant Terrible", and Rand Holmes' "Speed Demons". All stories for this book are written and edited by Bruce Jones. **Starslayer #6** is Pacific Comics' last issue. First Comics will assume this title with number seven.

Captain Victory #10 features a back-up story by Tim Conrad.

In **Alien Worlds #2** Dave Stevens presents Aurora, a gorgeous heroine whose adventures are set on a lush, fantasy world. Ken Steacy and Bruce Jones provide additional stories.

Pacific Comics has entered an arrangement with the Joe Kubert Art School to publish at least twelve student-produced comic stories. These will appear at various times in various titles.

NMP
NEW MEDIA PUBLISHING, INC.

NMP has launched several new projects in recent months. The second issue of **The Golden Age of Comics**, following quickly on the heels of the title's well received first issue, centers on Will Eisner. It includes a very large interview section and a previously unreprinted Spirit story. **Rising Star** finally nears release featuring two stories; Steve Adams and Kurt Olssons's "Hawkwind" and Dave Sim's "Blue Dynamo". The latter is the Cerebus' artists' first published superhero venture. **Comic News**, a new $1.00 retail comic-size newszine and **Comic Fandom's Forum**, a revised version of **LOC**, have also seen print.

RBCC Editor, James Van Hise, is producing the definitive book on Al Williamson: **The Art of Al Williamson**. Williamson completely opened his archives to Van Hise for this book. A wealth of visual material is combined with a series of very informative interviews. Interviews with Frank Frazetta, Roy Krenkel, Angelo Torres, William Gaines, Ray Bradbury, George Woodbridge, Grey Morrow, John Prentice, Al McWilliams, and George Evans. There is also a wide-ranging 14,000 word interview with Williamson himself and an introduction by William Stout.

The main art feature is a complete Secret Agent Corrigan adventure which will run 33 pages. Also reprinted are a western strip from 1954, and "The Vicious Space Pirates", a six-page Williamson/Frazetta comic book collaboration. There is also a great deal of miscellaneous artwork.

LES HUMANOIDES ASSOCIES

Jean-Pierre Dionnet has contacted various American, direct-market distributors with tentative plans for republishing Les Humanoides Associes line of graphic novels, in English, for distribution in North America. This would follow in the recent footsteps of Dargaud, who recently released such titles as **Valerian**,**Walter Melon**, and **The Vagabond of Limbo**.

Dionnet's company, which also publishes **Metal Hurlant**, has provided much of the material which appears in **Heavy Metal**. As such much of their material and many of their artists are known to American readers.

Philippe Druillet is represented by eight books, Moebius by eleven, Hugo Pratt by seven, and various other artists, not as well known to Americans, by many, many volumes of science fiction, historical fiction, mystery, and humor. Should this project see completion, it will be a major addition to what is available in English at readily accessible prices.

ECLIPSE COMICS

John Law featuring the work of Will Eisner will be a one-shot release from Eclipse. The material in the book was produced 48 years ago although never published. The book will contain three complete stories and be printed in full color on Baxter stock.

The second volume in the "Hall of Fame" series being produced by Eclipse will feature **The Art of Steve Ditko.** The book will be written by Mark S. Upchurch and will trace Ditko's career from his first published story through today. Heavily illustrated, the book will reproduce obscure artwork as well as several stories chosen for reprinting by Ditko himself. Also included will be a complete checklist. The book will be released in two editions, trade paperback and a hardcover edition containing a tipped-in color plate of a new piece of art by Steve Ditko and signed and numbered by the artist. This title is scheduled by the publisher for a June release.

Sabre is scheduled to change to a Baxter paper stock for future issues while the publisher has announced that their flagship title **Eclipse** will undergo a change with issue number nine. While the publisher has not stated what the change will entail it is most likely that the magazine will be transformed into a color Baxter format similar in nature to the change that Marvel's **Bizzarre Adventures** recently underwent.

Depraved Comics, "The Magazine of New Wave Humor", is a 48-page black and white comic magazine with two color covers. Art is by Q. Bufogle and Tim Donohue.

Galaxia #2 has interior art by Rich Buckler, Butch Guice, Marx Texiera, Sam Delarosa, Frank Travellin, Tom Sciacca, and Willie Blyberg.

Hardboiled Animal Comics #1 is a 48-page comic with black and white interiors on white stock with full-color, heavy-coated stock covers. The material is by Mark Armstrong, Richard Bruning, Rudi Franke, Tim Fuller, Jim March, and others. A who's who of funny animal fandom.

Phil Foglio, of **D'arc Tangent**, Tom Artis, Doug Rice, and Mark Nelson have combined efforts in **Just Imagine #4**.

Vikon is the latest offering from Ken Langraf, the publisher of **Starfighters** and **Rock Comics**. Interior art is by Langraf, Armando Gil, Gene Day, Dave Simons, Willie Blyberg, and Sam DeLaRosa.

Vortex is a new comic-size publication with a full-color cover by Ken Steacy. The lead feature is by Peter Hsu. Other interior art is by Larry McDougall and Joe Haidar. This title is scheduled to appear bi-monthly.

Fun is Sick is a selection from the notebooks of Bruce Carleton, the former director of **Punk Magazine**.

KITCHEN SINK

Kitchen Sink is scheduled to release **Goodman Beaver**, Harvey Kurtzman and Will Elder's satirical strip. The same publisher will begin release of a new bi-monthly title devoted to the work of Milton Caniff in January. **Milton Caniff's Steve Canyon** will be a companion title to **Will Eisner's Spirit**.

Adventure Express, presenting graphic stories by European creators, is a new title announced for release by Flying Buttress. The biggest attraction will be "Lt. Blueberry" by Moebius.

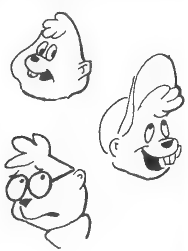
KEN PIERCE BOOKS

Ken Pierce has a new series of books scheduled for release including: **Modesty Blaise Vol. 4**, **Axe #3**, **Cisco Kid**, **Mike Hammer Vol. 2**, and **Amanda Vol. 1**.

Animation News

CHIPMUNK DAY

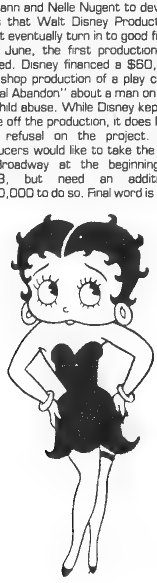
Los Angeles is always declaring official days. However, one of the strangest proclamations was the one declaring October 25, 1982, as Chipmunk Day in honor of those singing sensations Alvin, Theodore and Simon. The Chipmunks first hit the scene in 1958, and since that time they have sold over 35 million records worldwide. Their original creator, Ross Bagdasarian, retired the chipmunks in 1967, shortly before his death. Bagdasarian was the voice of each of the chipmunks plus their "parent" David Seville. Bagdasarian's son, Ross Jr., brought them out of retirement in 1980 to perform on the hit album "Chipmunk Punk". (Ross Jr. does all the voices except Theodore; his wife Janice does that chipmunk.) "Chipmunk Punk" went platinum, selling more than a million copies. The follow-up album, "Urban Chipmunk", also sold a million copies. To celebrate the release of the third album, "The Chipmunks Go Hollywood", Bagdasarian got the city of Los Angeles to declare a Chipmunk Day. The festivities started when three performers dressed as the



chipmunks performed at L.A. Children's Hospital. That concert was followed by another performance on a specially constructed stage in the parking lot of Tower Records on Sunset Boulevard. Finally, there was a "paw print in cement" ceremony. For those fans who still have not had their fill of chipmunks, Bagdasarian Jr. is currently negotiating for a new Saturday morning TV series featuring the chipmunks.

FROM CELS TO STAGE

Last year, Walt Disney Productions signed a three-year agreement with Broadway producers Elizabeth McCann and Nelle Nugent to develop plays that Walt Disney Productions might eventually turn in to good films. Last June, the first production appeared. Disney financed a $60,000 workshop production of a play called "Total Abandon" about a man on trial for child abuse. While Disney kept its name off the production, it does have first refusal on the project. The producers would like to take the play to Broadway at the beginning of 1983, but need an additional $500,000 to do so. Final word is that Disney is planning on reviewing the author's rewrites on the play and then deciding to either "press forward and fund a Broadway production or back out and hopefully recapture our investment when they capitalize their project somewhere else" according to Christopher Gorog, Disney director of business affairs. CBS Theatrical Films reportedly spent $200,000 for the rights to the Betty Boop cartoon character in hopes that it could be transformed into a theatrical musical like "Annie".



KING DICK RELEASED

A new "old" animated film was recently released in New York and should be appearing across the rest of the country by the time this item sees print. "King Dick" is the U.S. release version of a European animated feature originally titled "Little Dick, The Mighty Midget" which filmed in 1973. It features badly dubbed English dialog and humor that may be offensive to most viewers. The 65-minute feature concerns the adventures of Little Dick, a midget servant who must fall in love with the hag witch Nymphomenia to break a spell and return himself and her to their original status of beautiful prince and princess. Sexual frolics dominate the action, with repeated references to the tiny hero's huge "member". The film was apparently a joint effort of the Italians and the French.

BITS AND PIECES

Friz Freleng is apparently still working at Warner Brothers Studios in their animation department, although the job offer for him at Hanna Barbera still remains open. Freleng will work on at least two more compilation films, one of which will feature clips from old Daffy Duck cartoons. The rumors in the L.A. area still insist that Warners is considering dismantling the new animation unit because there are no more openings on television for compilation specials...Another interesting rumor is the statement that if EPCOT does not do the business its builders expect, then barring any unforseen financial boom, the Walt Disney Studios may be sold to the highest bidder. The Xerox corporation and a Japanese conglomerate have both expressed interest in acquiring the studio. It is no secret that the Studio has been in financial trouble for a long time, due to the poor showing of its recent features at the box office...Concerning the Disney channel, a recent column in the **Hollywood Reporter** mentioned that the Disney cable company might purchase Bluth's **The Secret of Nimh** for broadcast over its network...Sharp eared movie fans may have caught the fact that in Spielberg's **Poltergeist**, the little bird is named Tweety and the family's name is Freelang. When Friz Freleng heard

"TWEETY"

about this, he drew a cartoon of Sylvester the cat weeping over a tiny coffin containing Tweety and sent it to Spielberg...Art Clokey, originator of Gumby, is considering starting work on a full length film featuring the character after renewed interest in the character has once again brought him to the spotlight...Bluth Productions lost its financial backers for its "East of the Sun, West of the Moon" animated feature which was said to be one month and $500,000 into production when the animator's strike began. Original backers dropout fearing union concessions would raise the budget of the project out of their price range. Bluth has announced the creation of a commercial division to help keep the company afloat. Bluth will be doing commercials for Lincoln/Mercury...Ideals publishing has released two children's picture books using illustrations from Chuck Jones' productions of "Rikki-Tikki-Tavi" and "The White Seal"...

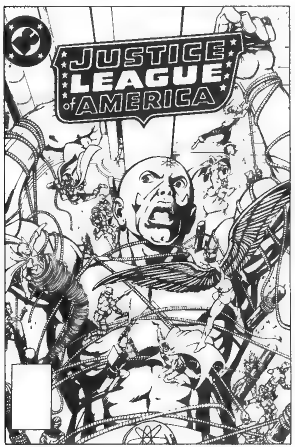
LISTINGS

DC LINE UP

SHIPPING FEBRUARY 8

THE JUSTICE LEAGUE OF AMERICA #215-Continuing the descent into the microcosmos in this story by Gerry Conway, writer; Don Heck, penciller; and Romeo Tanghal, inker. Cover by George Perez.

WONDER WOMAN #304-Can the Amazing Amazon stop **Dr. Polaris** before he magnetically shifts the Earth's axis?



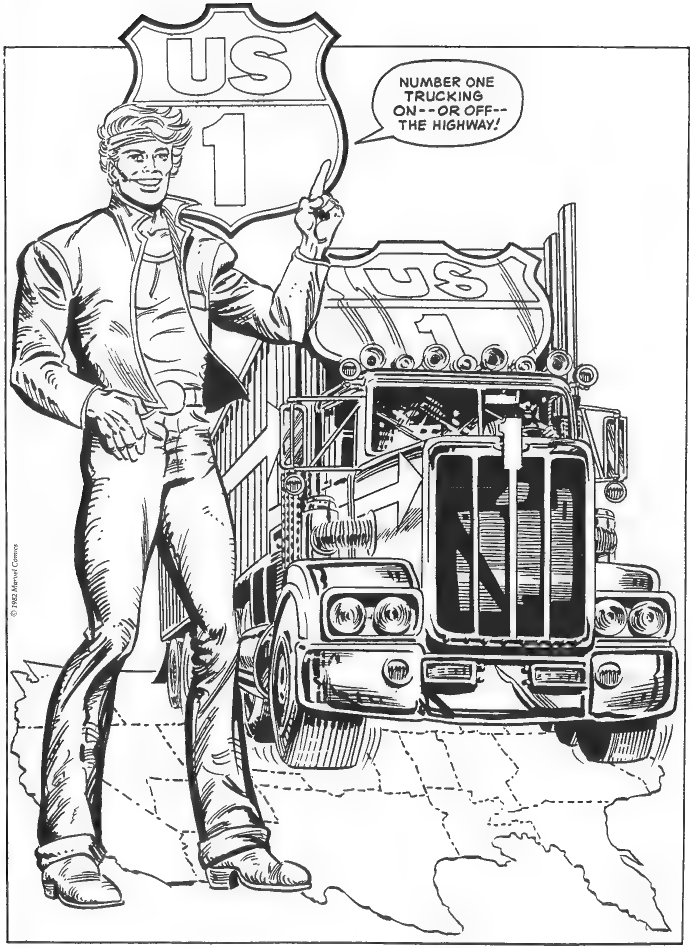
Story by Dan Mishkin and pencilled by Gene Colan. Plus **The Huntress** by Joey Cavalieri.

ARAK, SON OF THUNDER #22-A full-length tale of wonder by Roy and Danette Thomas, writers; Adrian Gonzales, penciller; and Alfredo Alaca, inker. Cover by Gonzales and Alcala.

BLACKHAWK #259-A confrontation between **Blackhawk** and **Stanislaus.** Mark Evanier, writer, Dan Spiegle, artist. **Plus:** A Detached Service Diary featuring **Chop Chop.** Evanier wrote it, Bill Ziegler drew it.

DC COMICS PRESENTS #58-"The Deadly Touch of the Untouchables," co-featuring **Robin** and the **Elongated man.** Mike W. Barr, writer; Curt Swan, penciller; and Dave Hunt, inker.

THE FURY OF FIRESTORM #13-Developments in the lives of Ronnie Raymond and Martin Stein:by writer Gerry Conway, penciller Pat Broderick, and inker Rodin Rodriguez. Cover by Broderick and Dick Giordano.


US
1
NUMBER ONE TRUCKING ON--OR OFF--THE HIGHWAY!
US
1
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PREVIEW

U.S.1, COMIN' AT YA!

US 1 is not typical of the comic books being produced today. In some ways it is a throwback to an older, more humanistic style of storytelling—a style closer to its origins in the comic strips. The atmosphere is somewhat whimsical and it is the characters themselves that make the book rather than outre concepts, flashing action, or ultra-slick rendering. The book could be important by permitting a different style to emerge in comic books, a style that would coexist with the very grim trend that has emerged influenced by the work of Marv Wolfman, Chris Claremont, and Frank Miller. As we talked with Jim Shooter about the new book from Marvel we were made to realize that this book is far closer to such concepts as Will Eisner's **Spirit** than to either **Daredevil** or the many fantasy or science-fiction based books. Shooter also gives us a very good look at how a book comes into being at Marvel.

"Generally what happens is that we don't just sit down and say, 'Okay, we're going to crank out five new titles.' Either someone comes to me and says, 'Jim, I've got it and it's the best thing ever!' or like in the case of **Team America**, a toy company asks me, 'Are you interested in doing something?' or Carol Kalish comes in and says that all the guys in the comic book stores are saying we ought to do a romance book. Some sort of incident generally gets us started. On this occasion we were kind of interested in something and we were kind of fishing around for ideas and we got an offer from a toy company and they asked, 'Can you do anything with trucks?'

"So I asked a couple of guys and finally I asked Al [Milgrom]. I said, 'We'll pay you some money to think about it and if you come up with something great and if not we'll tell them to forget it.' So he came back with this weird thing. It appealed to me so much that I said, 'Sure, let's do it!'

"It was the same sort of thing with **G.I. Joe**. Larry Hama had already kind of developed the concept for sort of a son of Sergeant Fury type of thing, a modern Mission Impossible military type of force and then when the Hasbro people came along and said what they were doing we did it.

"Well I was always looking for something that was less serious. More like the Spirit. It's not what you would call terribly grim. The thing is they asked, 'Do you want to do something with trucks?' and I asked, 'Okay, what are we stuck with?' Nothing. Trucks. We can do anything. We don't even have to use trucks. They don't care. They think that they've got a nice trademark, US 1. It is. It looks good on the covers, I like it. Okay, fine, that's all we're stuck with, let's go. We created everything with no interference from anyone, we did it all our way. If the world doesn't like it then they should call me and Al Milgrom because he did all of the work and I said yes.

"The point is, he came in with this totally weird thing. The mileu is the road. It's almost like a Western. The romance of the road and all stuff like that. And Al has taken it and done enough with the characters, has done something really intense. Anybody who is looking for another Daredevil is going to be sadly disappointed because this is not gritty and grim and serious; it's got a sense of humor. I love it. So maybe the world isn't ready for it and it falls on its face—no problem."

(continued on page 18)

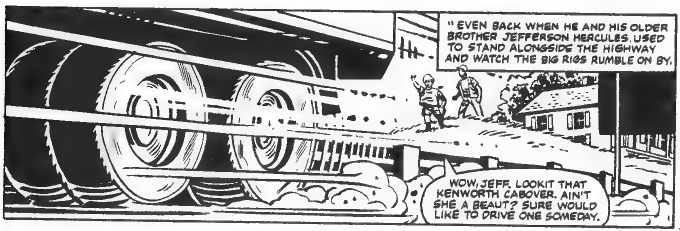
Shooter seemed genuinely excited about the book and about what he is doing in his job to help to create and bring about new books. In fact he is so excited about the process that it is difficult to bring him back to the specifics of the immediate subject in order to find out the exact details of an individual project. Finally his attention became focused on describing the details of **US 1**:

"The hero is Ulysses Samson Archer and he calls his truck US 1. He is on sort of a quest. His brother vanished in an accident and his body was never found. Everybody has written it off but he thinks that it was foul play and that the guy who ran him off of the road did it deliberately and he's after him. He is a gypsy trucker with a tractor and he goes around and takes any job. He has a home base. He has friends and other people he deals with. The home base is called Short Stop—Milgrom worked with Murphy Anderson for a while and no pun is too cheap. He encounters a lot of enemies. Some of them are pretty serious like the Spiritmaster, like those faced by the Spirit. Some of them are not so serious—like Baron Von Blimp who's not exactly a real serious guy. Once again, I think the thing that makes me interested in all this is the character."

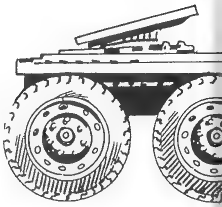
Since Shooter kept referring to the Spirit I inquired as to whether the approach to the story-telling would be similar to the many Spirit stories in which the protagonist was merely a focal point—stories which were actually more closely concerned with walk-on characters who were not seen after the one appearance although their lives were radically changed by the story. Shooter related that the emphasis of the book would be squarely on Archer as the lead character of the book and that the only common denominator between the book and the Spirit was that there is a combination of an element of drama and an element of comedy. "The book is going to go for a laugh, not the kind of thing where people do stuff and they think what they are doing is tongue-in-cheek but basically what they do is make fun of their audience, but a book centered on strong characters."

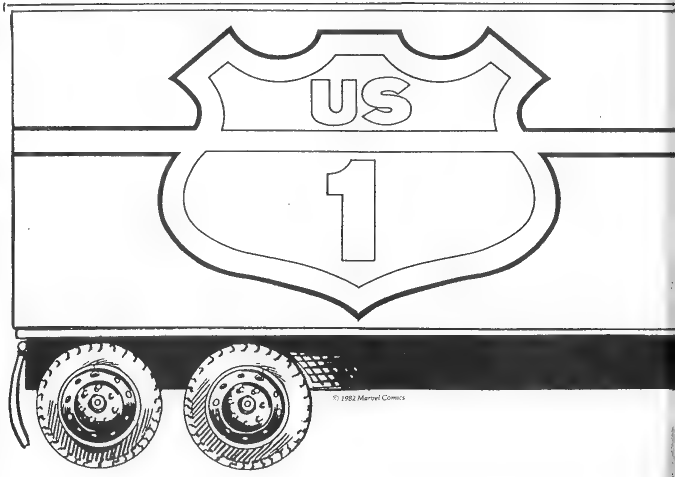
The villain of the piece will reappear on a regular basis as a constant thread continuing through those issues where the immediate antagonist is someone else—in the fashion of the **Fugitive** television series or the **Deadman** comic series. Highwayman, the driver that forced Archer's brother off of the road, is the linking motif of the series as Archer continually tries to catch up with him.

One obvious question which arose during the conversation was the absence of Al Milgrom from the pencilling chores. Since Milgrom designed the characters and concepts and is writing the book it seemed odd that the artist would not also pencil it. Shooter stated that, "Al feels that his strength is not with drawing. He created it but he wanted someone who could get the detail that would make it credible. We talked to Herb Trimpe about it and Herb began hanging out around truck stops. The first couple of issues are excellent. He tells the story well and when he gets down to drawing the equipment there's probably no one who does it better."


"EVEN BACK WHEN HE AND HIS OLDER BROTHER JEFFERSON HERCULES USED TO STAND ALONGSIDE THE HIGHWAY AND WATCH THE BIG RIGS RUMBLE ON BY.
WOW, JEFF. LOOKIT THAT KENWORTH CABOVER. AIN'T SHE A BEAUT? SURE WOULD LIKE TO DRIVE ONE SOMEDAY.

U.S.1 CAB & TRAILER





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ADVENTURE COMICS DIGEST #500-Classic tales of the world's longest-running team of youthful heroes – **The Legion of Super-Heroes.** Reprinted are: "The Secret of the Mystery Legionnaire"; "The Legion of Substitute Heroes"; "The Secret Power of the Mystery Super-Hero"; "The Return of Lightning Lad"; "The Legion of Super-Heroes"; "The Doom of the Super-Heroes"; "The War Between the Substitute Heroes and the Legion"; "The Super-Sacrifice of the Legion"; "The World of Doomed Olsens"; and "The Condemned Legionaires"! Detailed are **Mon El's** escape from the **Phantom Zone...**the introduction of the **Substitute Heroes, Element Lad, Light Lass** and **Elastic Lad...**and the resurrection of the first **Legion** casualty, **Lightning Lad.** A bonus-sized 144 page special issue. Keith Giffen, cover.

THE BEST OF DC DIGEST #37-Peter Porkchops, currently of the **Zoo Crew,** is joined in this volume by the **Three Mousketeers, Peter Panda, Dodo & The Frog, Sweeny & Willie, The Raccoon Kids,** and **Doodles Duck**.

AMETHYST, PRINCESS OF GEMWORLD #2-Returning to the Gemworld, **Amethyst** discovers that its dangers are only too real as she falls into the deadly clutches of the dreaded Red Prince, **Carnelian.** All the forces of the Castle Amethyst are powerless to save their mistress from **Dark Opal's** heir, and even an unexpected rescuer may arrive too late., Story by Dan Mishkin and Gary Cohn, art by Ernie Colon. Cover by Colon.

SHIPPING FEBRUARY 15

BATMAN #360-Moench, Newton and Alcala are the new creative team.

THE FLASH #322-Wedding bells are ringing for Barry and Fiona. Enter the man who murdered Iris Allen: **Reverse Flash.** By Cary Bates, writer; Carmine Infantino, penciller; and Dennis Jensen, inker. Infantino and Jensen are the cover artists.

G.I. COMBAT #54-Sgt. Craig remembers an eerie encounter from WWI in a **Haunted Tank** thriller titled, "The First Ghost Tank." Robert Kanigher, writer;Sam Glanzman, artist. Then Craig and the rest of **The Haunted Tank** crew find themselves in the middle of the Second World War's bloodiest encounters when they join a courageous Canadian assault on "Slaughterhouse Hill," also by Kanigher and Glanzman. Kanigher and Angel Trinidad then detail one of the most punishing campaigns in history, the Korean police action - "The Forgotten War." Finally, Kanigher and Trinidad spin a tale of the green hell of Vietnam: "This Isn't War But a Livin' Nightmare." Cover by Joe Kubert.

SUPERMAN #384-Why is Steve Lombard a blowhard and a practical joker? When a former victim of Steve's bullying gains superpowers and seeks revenge, it ends with Lombard's dismissal from Galaxy - and he seeks solace by talking with his old pal, Clark Kent. Story by Cary Bates, pencils by Curt Swan, inks by Dave Hunt.

THE NEW TEEN TITANS #32-Teen Team action by Marv Wolfman, writer; George Perez, penciller; and Romeo Tanghal, inker.

THE SAGA OF THE SWAMP THING #14-Guest written by Dan Mishkin and featuring the work of two newcomers - the brothers Hampton. **Plus:** the **Phantom Stranger** walks again in a spine-tingler written by Nicola Cuti.

THE OMEGA MEN #3-Euphorix powerless against The Citadel? **Kalista** leads an avenging party to her homeworld without the aid of **The Omega Men's** mightiest members. Can she and her crew survive the onslaught of the three most deadly and bizarre bounty hunters in the Vegan Star System? Roger Slifer, writer; Keith Giffen, penciller; and Mike Decarlo, inker.

SHIPPING FEBRUARY 22

THE BRAVE AND THE BOLD #198-Can even the World's Greatest Detective solve the "bodynapping" of Jim Corrigan? **The Batman and The Spectre** star in the penultimate issue. Script by Mike W. Barr; pencils by Ross Andru; inks by Rick Hoberg. Cover by Jim Aparo.

GREEN LANTERN #165-Two classic tales of the Emerald Gladiator. The conclusion of "Green Lantern – Barbarian", by Mike W. Barr, Keith Pollard and Rick Hoberg, and "The Crystal," written by Barr and pencilled by Pollard. Also, two **Tales of the Green Lantern Corps:** the conclusion of writer Todd Klein's "Green Magic" and the final chapter of "The Inheritance" by Gary Cohn, Mike Sekowsky and Rodin Rodriguez.

THE HOUSE OF MYSTERY #317-Featuring I...**Vampire.** In this second part of four -- the final fate of Dmitri Mishkin is revealed, even as Bennett is attempting to elude The Blood Red Moon. Story by Dan Mishkin and Gary Cohn, art by Tom Sutton, cover by Mike Kaluta.

SGT. ROCK #377-Take a man who doesn't feel he can cut the mustard and put him into the best infantry company in the ETO, and you've got a "Worry Wart". Story by Bob Kanigher, art by Frank Redondo. Also: two pinups by Sid Wright, "Progression"by Bob Harkins, "Battle" by Timothy Truman, and **Battle Album** by Bill Kelley and Tom Mandrake. Cover by Joe Kubert.

THE NIGHT FORCE #11-The third **Night Force** story begins in this issue with a more personal slant. Vanessa returns and some of the Baron's secrets are revealed. Written by Marv Wolfman, pencilled by Gene Colan, inked by Bob Smith.

LEGION OF SUPER-HEROES #300- Joining Keith Giffen for this Paul Levitz-scripted double-size issue are artists from the **LEGION's** past, including Dave Cockrum, Joe Staton, James Sherman, and Curt Swan - plus Kurt Schaffenberger and Howard Bender. What cure can be found for a patient at the Time Institute, whose chronal displacement is connecting him with all alternate realities at the same time? Will **Brainiac 5** find a cure in time to save the **Legion...**or will they die on the day of their annual rededication?

THE DARING NEW ADVENTURES OF SUPERGIRL #8-Reactron threatens the Second City. Enter : **The New Doom Patrol.** Story by Paul Kupperberg, pencils by Carmine Infantino, inks by Bob Oksner. Also: **Lois Lane** in a timely story by Tamsyn O'Rynn, writer, and Bob Oksner, artist.

WARLORD #70-Skartaran adventure written by Mike Grell, pencilled by Dan Jurgens. Plus: **THE BARREN EARTH** BY Gary Cohn and Ron Randall.

CAMELOT 3000 #7-Story by Mike W. Barr, pencils by Brian Bolland, inks by Bruce Patterson.

SHIPPING MARCH 1

Action Comics #544-In this Anniversary Issue the Man of Steel must battle his most hated foes - Luthor and Brainiac. Cary Bates handles the writing chores on the Luthor tale and Marv Wolfman scripts the Brainiac story. Plus: the return of Jerry Siegel and Joe Shuster to comics. Shuster contributes a pin-up of the Man of Steel and Siegel tells all about the creation of the world's best known super-hero. Bonus Extra: a Who's Who of features from 45 years of Action Comics!

DETECTIVE COMICS #527-Doug Moench continues crossing Batman from his own title to this one. The second feature is Green Arrow, pitting the Emerald Archer against a new villain: Joey Cavalieri, writer; Alex Toth, penciller. Cover by Gene Day.

JONAH HEX #73-Story by Michael Fleisher, pencils by Dick Ayers, inks by Tony De Zuniga.

WEIRD WAR TALES #124-Robin Snyder, Keith Giffen, and Ernie Colon present "The Window"; a story by Bob Kanigher and Topper Helmers and Gary Martin; and the end of The Creature Commandos and the GI Robot. This is the last issue.

WORLD'S FINEST COMICS #292-More developments in the Superman/Batman team by Doug Moench.

ALL-STAR SQUADRON #22-A battle issue as Ultra invades Superman's hidden citadel. Roy Thomas, writer; Jerry Ordway, artist (with inking assist from Mike Machlan).

CAPT. CARROT AND HIS AMAZING ZOO CREW!#18-A giant tire is headed

right for Follywood and the Zoo Crew. It's another example of decadence and mayhem from Roy Thomas, plotter; Scott Shaw!, dialogue; Rick Hoberg, penciller; and Al Gordon, inker. Cover by Shaw!

THE NEW ADVENTURES OF SUPERBOY #42-Can the Boy of Steel defeat a foe whose powers come from Superboy-altered red kryptonite? Story by Kupperberg, art by Schaffenberger. Plus: a Bridwell-Rozakis-Bender Dial H For Hero.

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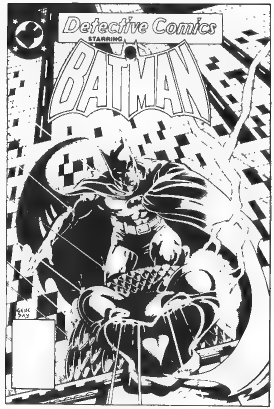
ARION, LORD OF ATLANTIS #8-Doug Moench, guest scripter, Jan Duursema, artist.



GREEN ARROW MINI SERIES #2-GA knows who killed his friend...but the mystery only deepens. Mike W. Barr, Trevor Von Eeden and Dick Giordano.

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LISTINGS

MARVEL LINE UP

Shipping February 1

SPIDER-WOMAN #50-The double sized conclusion to the saga of the woman wall-crawler as we encounter the identity of the person behind the disappearance of the West Coast superbeings, the return of Morgan Le Fey, and the astounding climax to Spider-Woman's career. Written by **Ann Nocenti** and pencilled by **Brian Postman.**

MARVEL TWO-IN-ONE #100-Written by **John Byrne,**pencils by **Ron Wilson.** A sequel to **Two-In-One #50** features a team-up between the Thing and Ben Grimm, and the villainy of the Red Skull. This double-sized issue is the last of **Marvel Two-In-One;**next month begins the solo adventures of the **Thing.**

DAREDEVIL #195-Plotted by **Alan Brennert,**pencils by **Klaus Janson.** Daredevil's secret identity is imperiled by a blackmailer after a drunken Heather Glenn lets slip that Hornhead is actually Matt Murdock!

NEW MUTANTS #4-Written by **Chris Claremont,**pencils by **Bob McLeod,** and inks by **Mike Gustovich.** A series of threatening phone calls lead the New Mutants to ask the question, "Who's scaring Stevie?" and in the process of answering it help a terrified teenager.

Shipping February 8

AMAZING SPIDER-MAN#241-Written by **Roger Stern,**pencils by **John Romita, Jr.,** and inks by **Frank Giacoia.** Peter's relationship with Amy Powell starts to heat up as Lance Bannon stands silently in the shadows, watching our hero's every move. Plus, the Origin of the Vulture!

CAPTAIN AMERICA #282-Written by **J. M. DeMatteis,**pencils by **Mike Zeck,** and inks by **John Beatty.** "On Your Belly You Shall Crawl" is the command as Agent Runciter of Shield and the new Nomad must save Cap From the clutches of the Viper, whose plan it is to develop and release a new type of Black Plague.

GHOST RIDER #81- Written by **J.M. DeMatteis,**pencils by **Bob Budiansky,** and inks by **Kevin Dzuban.** The Ghost Rider against Centurious, the man who sacrificed his soul eons ago to defeat the demon-is but a prelude to the final combat between Johnny Blaze and his hell-born alter ego that ends the final issue of this title and brings to a close, once and for all, the career of the Ghost Rider.

INDIANA JONES #6-Written by **David Michelinie, pencils by Kerry Gammill,** and inks by **Sam De La Rosa.** Action in the African Congo as Indy and Marian go searching for survivors of the lost civilization of Atlantis.

DR. STRANGE #59-Written by **Roger Stern,** pencils by **Dan Green.** With the aid of vampire detective Hannibal King, Dr. Strange must try to avert the resurrection of the greatest evil of all - Dracula. Concludes in **Thor #332**.

THOR #332-Written by **Alan Zelenetz,** pencils by **Don Perlin,** and inks by **Vince Colletta.** Dr. Don Blake is suspected of murder while a newly-revived Dracula (see **Dr. Strange#59**) stalks the city of Chicago.

U.S. 1 #2, Written by **Al Milgrom,** pencils by **Herb Trimpe. U.S. 1** is trucking down the highways, little suspecting the dire plan being hatched by his arch enemy, the Highwayman.

Shipping February 15

INCREDIBLE HULK#284-Written by **Bill Mantlo,** pencils by **Sal Buscema,** and inks by **Joe Sinnott.** The Hulk is "Time Lost" as, with the aid of the She-Hulk and the Avenger, he pursues the fleeing Leader through time and space with the Leader's own time machine.

AVENGERS #232-Written by **Roger Stern,** pencils by **Al Milgrom,** and inks by **Joe Sinnott.** More on Plant Man as a new addition joins the ranks of the Avengers-Starfox!

X-MEN #170-Written by **Chris Claremont,** pencils by **Paul Smith,** and inks by **Bob Wiacek.** The conclusion of the introduction of the Ugloids as the grounded Angel is at the mercy of the underground mutants and their love-sick leader Callisto.

CONAN #147-Written by **Bruce Jones,** pencils by **John Buscema,** and inks by **Ernie Chan.** The "Tower of Mitra" chronicles the story of a scheming High Priestess who has the godly ambition of building a temple that will reach to the sky.

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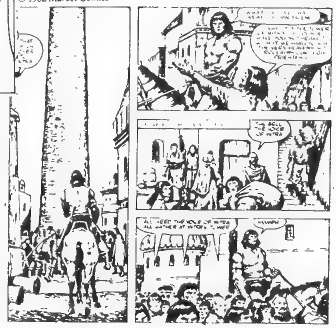

MARVEL TALES #152-Spider-Man's first encounter with "The Green Goblin," as **Stan Lee** and **Steve Ditko** tell it back in issue #14 of Spidey's comic.

ROM #43-Written by **Bill Mantlo.** Pencils by **Sal Buscema,** and inks by **Ian Akin** and **Brian Garvey.** Rom, no longer imprisoned in his armor, is rediscovering the wonders of humanity, but his happiness is shortlived as his body begins to deteriorate and, to top it off, he is beset by his lost love, Starshine, at the command of Dr. Dredd.

POWER MAN/IRON FIST #94-Written by **Kurt Busiek,** pencils by **Denys Cowan.** Colleen and Bob have been transformed to glass and only Chemistro can turn them back.

G.I. JOE #12-Written by **Larry Hama,** pencils by **Mike Vosburg.** San Francisco becomes the battleground for a confrontation between the Joes and Hydra.

Shipping February 22

FANTASTIC FOUR #255-A **John Byrne** production concluding the Negative Zone epic, the battle with the Brotherhood of Mantracora, and the FF's attempted return to Earth.

PETER PARKER #79-Written by **Bill Mantlo,** pencils by **Al Milgrom,** and inks by **Jim Mooney.** A battle to the finish with Dr. Octopus with the life of the Black Cat at stake. Plus-the Punisher lurking in the background.

MARVEL TEAM UP #130-Written by **J.M. DeMatteis,** pencils by **Sal Buscema,** and inks by **Mike Esposito.** The Vision and the Scarlet Witch vowed "'Til Death Do Us Part," but that may come sooner than planned as Necrodamus returns, destroying the Vision's mind, and possessing the android Avenger's body. Meanwhile Peunchilito, the Daily Bugle reporter being forced into retirement, has decided to end his career with one last big story-the exposing of Spider-Man's secret identity.

IRON MAN #171-Written by **Denny O'Neil,** pencils by **Luke McDonnell,** and inks by **Steve Mitchell.** As Tony Stark slips further and further down, the new Iron Man finds his career on the rise.

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DEFENDERS #120-Written by **J.M. DeMatteis,** pencils by **Don Perlin.** The Son of Satan takes a "Retreat" back to the monastery where he spent his youth, only to require the aid of the rest of the Defenders as he encounters the Miracle Man.

STAR WARS #72-Written by **Mary Jo Duffy,** pencils by **Ron Frenz,** and inks by **Tom Palmer.** On the planet Stenos, Luke and Lando may face the same fate as their quick-frozen buddy Han as they are captured by Bounty Hunters.

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MASTER OF KUNG FU #125-This is it. **Alan Zelenetz** (writer) and **William Johnson** (penciller) have teamed to produce the 48-page climax to the story of Shang Chi as the Master of Kung Fu returns to Honan to face his final foe-the Noh-Master.

THE OFFICIAL HANDBOOK OF THE MARVEL UNIVERSE #6-Half-way through the guide to the Marvel Universe as **John Byrne, Paul Smith** and others describe Kang through Man-Bull.

WHAT IF #39-Written by **Alan Zelenetz,** pencils by **Ron Wilson,** and inks by **Sam De La Rosa.** Traveling the Cavern of Time, Thor once met Hercules and also went back to the Trojan War. Now we ask "What if Thor Met Conan?" as the Thunder God takes a wrong turn in the caverns and winds up in the Hyborian Age.

MARVEL MAGAZINES:

SAVAGE SWORD OF CONAN #88-(Shipping 2/8) Written by **Michael Fleisher,** breakdowns by **John Buscema,** and finishes by **Rudy Nebres.**

Blip #3-(Shipping 2/15) Featuring tips on how to improve scores on Arcade Maze games (Pac-Man, Frogger, etc.), an interview with a child psychologist about the positive value of video games, a trivia quiz about arcade games, and more.

FROM THE EPIC LINE:

Coyote #1-(Shipping 2/22) Written by Steven Englehart, pencils by Steve Leialoha. Beginning the story of a human being who is also Coyote, the Indian God of Mischief, and who is being stalked by an unknown group of people seeking to discover the Coyote's original origins.

AND FROM THE INDEPENDENTS

Americomics

Black Diamond #1-Written by Bill Black and illustrated by Mark Beachum and Black. Plus Colt by Don Secrease and Rick Burchett.

Aardvark-Vanaheim

Cerebus #47-Written and drawn by Dave Sim. B&W

Neil the Horse-Arn Saba's funny animal hero. B&W

Capital

Nexus #1-Full color, Baxter stock. Written by Mike Baron, drawn by Steve Rude, and colored by George Freeman.

Comico

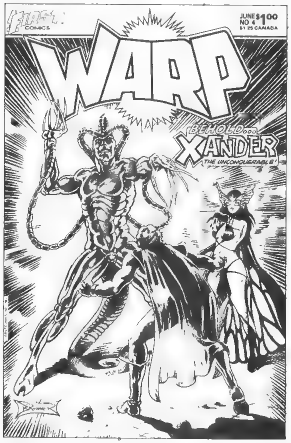
AZ #1 B&W

Slaughterman #1 B&W

First

Jon Sable, Freelance #1-[Shipping the second week of February]. Cover by Mike Grell. "The Iron Monster," written and drawn by Mike Grell.

Warp #4-[Shipping the second week of February]. Cover by Frank Brunner. "The Coming of – Xander," adapted and pencilled by Frank Brunner, scripted by Peter Gillis, inked by Bruce Patterson; The Faceless Ones: "Faces Before the Masque," written by Jack C. Harris, drawn by Steve Ditko.



E-Man #3-[Shipping the second week of February]. Cover by Joe Staton. "Child of Blight and Dumbness," written by Martin Pasko, drawn by Joe Staton; "Pudge, Girl Blimp," by Lee Marrs.

Kitchen Sink

Steve Canyon #1-Classic stories by Caniff. B&W

Spirit #38-Eisner story and art. B&W

Noble

Justice Machine Annual #1-Cover by Mike Golden. Co-starring the Thunder Agents and introducing the Elementals.

Fantagraphics

Hugo #1-Art and story by Mitton Knight, Jr. B&W

Eclipse

Thrilling Detective #2-Ms. Tree by Collins and Beatty. Plus the Scythe by Mullaney.

Graphic

Figments Unlimited #1-Arcane by Mike Hoffman. Plus other stories. B&W

Pacific

Groo The Wanderer #3-[Shipping 2/16]. Sergio Aragones' comic barbarian.

Alien Worlds #1-[Shipping 2/24]. Dave Stevens presents Aurora while Ken Steacy and Bruce Jones contribute a story. Baxter.

Captain Victory #10-[Shipping 2/9]. More Kirby plus ten pages of Tim Conrad.

Elric of Melnibone #1-[Shipping 2/17] Roy Thomas, P. Craig Russell and Michael T. Gilbert adapt Michael Moorcock's famous character. Baxter stock with full process color.

Seagate

Masterworks Series #1-Reprints of Frank Frazetta's Shining Knight.

Red Circle

The Fly #1-[Shipping 2/10]. Cover by Steranko. Rich Buckler and Jack Harris write while James Sherman draws the revival of this old Radio/Mighty character.

Mighty Crusaders #1-Cover by Buckler. Cary Burkett and Rich Buckler story.

Titan

Robohunter Book Two-By John Wagner and Ian Gibson. B&W

Judge Caligula Book Two-By John Wagner, Brian Bolland and Mike McMahan. B&W

Judge Dredd Color Series: The Streets of Mega-City-By John Wagner and Mike McMahon.

Twenty-First Century Communications

Heavy Metal-[March]

Warren

1984 #30 B&W

Eerie #141 B&W

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ONCE THERE WAS A DEADMAN

by Lou Mougin

The guy in the red tights fell from the trapeze an instant after they heard the shot. It was forty feet down and there was no net. He looked like a broken doll in that corpse-face makeup he wore, but it was only a few seconds before one of the clowns covered him up with a cape. Someone yelled out that they'd seen a guy with a rifle. He'd had a hook on one arm. The trapeze artist had lived up to his name. He was Boston Brand, billed as Deadman.

A few minutes later he got up, walked out of his body, and started our story...

That's the way the climactic scene of the story in **STRANGE ADVENTURES #205** went. A whole generation of fans who were there to see the book first-hand would remember it and praise the Deadman saga as one of the grittiest, most realistic and all-round best series of the 1967-69 era. Then, suddenly, it was over and a new generation forgot the hero, thanks to cancellation and mediocre revival attempts.

Deadman is one of the rarest types of series of all: it just can't be done right after the initial life-spark is gone. The Fantastic Four post-Kirby and Spider-Man after Ditko may strike us as series continuations of poorer varying quality, but any attempt to reprise Deadman simply **isn't** acceptable. It was that good, that unique, and, ultimately, that self-contained.

Arnold Drake, creator of the **Doom Patrol**, and Carmine "**FLASH**" Infantino collaborated on the Deadman origin story. After that, the ball was handed to Neal Adams, brand-new to the comic book scene, and, paired at times with writers like Jack Miller and Bob Kanigher but at other times pulling the whole load himself, Adams told the remarkable story of a man searching the world to find his own murderer.

The first page of "**Who Has Been Lying In My Grave?**" told the tale. Standing before a funeral scene where all the mourners were circus performers, Deadman, in a red costume with high collar and Phantom-of-the-Opera makeup on his face, explained, "I'm 'Boston' Brand—or I was, until one of these people—one pure and noble soul—**killed me!**"

"The Circus Is Comin!"

Once, that cry thrilled every city, town and hamlet through which it rang! But no more! Movies killed the circus and TV buried it—nearly! Only two things have kept the "big top" barely alive—a small but devoted audience of shrieking kids, and men like "Boston" Brand! But what drives a man like Brand? Or what *did* drive him, before a .30 caliber bullet ended the trip?

What drove Boston Brand? Good question. The scene opens in his dressing room, where we meet Brand, a muscular, curly-headed guy who looked vaguely Italian, despite his last name, and his girlfriend-boss, Lorna Hill, who had inherited the circus after her father's death... all but 20 percent which was given to Brand. Brand has managed to get a postponement on a debt which would have dragged the show under. When Lorna embraces him in gratitude, Brand is anything but tender: "Hold it, Miss Goosebumps! I haven't done anything–for **you**! Your dad left me 20 percent of this flea-bitten outfit when he died! ...Circus people are like children–sick, dangerous children! Running it is like conducting a kindergarten–where every kid's got a machine gun in his desk!...Get used to it! This is me–professional fink and brilliant trapeze artist–**Deadman!**"

Brand goes on to expound on his private theory of fatalism: the only reason anybody watches a trapeze artist is that they're hoping he'll fall to his death, with themselves watching. At that, Tiny, the huge, bald circus strongman with the stereotypical mind of a child and big heart (used later, to greater effect, for Old Skull in Don McGregor's **Killraven**), breaks down the door to inform Boston Brand that he has ten minutes to showtime. Brand tosses off a couple of insults as he stalks off, but Lorna reassures Tiny, "It's because he likes you! And a man who's imitating a rock can't afford to like anybody!"

Not too many people liked Boston Brand, either. In the space of three pages, on his way to the Big Top, Brand: 1) gets his fortuneteller, Vashnu, off scot free when a cop tries to book him, by threatening to sue for false arrest; 2) knocks down Heldrich, the lion-tamer, for boozing before getting in the cat cage and fires him on the spot; and 3) keeps the barker/ticket-taker from stealing all of the profits in the till, instead of his usual cut. Three confrontations, three victories, but three angry men who want him dead as a result.

Before he steps into center ring, Vashnu, the Indian mystic, ushers Brand inside his tent where he reveals to him the six-armed Siva-like statue of the being Rama Kushna. "As I have told you before, Rama Kushna watches over your fate! I have read this in your eyes!... Rama Kushna is the face of the universe! In a tiny apple is enough atomic power to explode the world–that is Rama Kushna! A single

FORGOTTEN, THE PAIN FROM HIS FALL!
I CAN FEEL!
SUDDEN REALIZATION THUNDERS INTO DEADMAN'S MIND...
I CAN TOUCH THE EARTH... I CAN SMELL THE FLOWERS... AND TASTE THE WILD TANG OF LIFE! I FEEL!!
...THAT HE IS ONCE MORE IN TOUCH WITH REALITY!
I LIVE! I'M ALIVE!

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raindrop may hold more microscopic life than there are people on Earth, and that—"

"Is our old friend Rama, too!" barks Deadman. "So what?"

"So—you have been chosen! Rama Kushna has some special gift waiting for you alone! And one day, when you least expect it—it shall be yours!"

"Save that jazz for the dumb johns of the community, Vashnu," the aerialist snaps, and walks off.

Then, finally, in the circus tent, the act begins. Deadman, many feet above the sawdust floor, stands on the platform and grasps the trapeze bar, letting his red cloak flutter to the ground. The barker's shpiel stops, as Deadman prepares to swing over forty feet of space without a net. "Don't even blink your eyes, my friends!" thinks Deadman. "Who knows, you might be the lucky ones who finally see me miss!"

Prophetic words, those.

A shot rings out and catches Deadman in the chest. He falls to the ground. The audience is in shock. Both Tiny and Lorna are in tears. Only Vashnu is calm, for he has anticipated such an occurence: "And perhaps this is the beginning of that special fate which has long awaited Boston Brand!"

The funeral ensued. There were probably only two people there who were truly mourners, and one of them—Tiny—stayed behind to deliver his own funeral oration to Brand's casket. "You were a rat, Mr. Boston! You lived like one, and you died the same! If you wasn't no rat, you'd never have left her like dis!"

Well, he didn't really **leave** her like that....

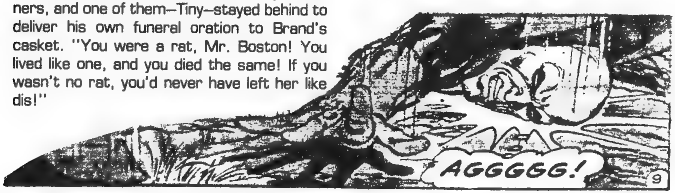
On the next page the scene after the shooting was replayed—with a difference. Deadman fell, feeling the pain from the shot. He got up from the floor of the tent. ["A guy can't fall that far without a scratch!"] He saw the clown pull the cape over him. ["Are you kiddin', Toby?"] He saw Lorna crying on Tiny's shoulder. ["Hey, Lorna, cut it out! I'm okay, I tell you! I'm alive!"]

And he heard a baby elephant a few feet away tell him that he wasn't.

Yes, and it repeated the message: "You are not alive, my son! You died three minutes ago!"

Dazed, doubting his sanity, Deadman stumbled out into the rain outside the tent flap. The fall must have shaken his brains loose. But the rain seemed to help clear his head. He glanced around, saw a trained mouse loose from Professor Quigley's sideshow, standing on a barrel. Meaning to return it, Brand put his hand out... and it went right through the mouse.

Then the voice that had come from the elephant came from the mouse. It told Deadman that he was, indeed, not alive, and that "there is no more substance to your body than there is to the west wind—or the April mist!"



The voice came from a tree next. "Listen well–for I, Rama Kushna, speak but once! Boston Brand–you shall have the power to walk among men until you have found the one who killed you!"

The voice stopped. Deadman screamed at the sky. How could he catch a killer when he couldn't even hold a mouse in his hand?

The question was answered the next day after the funeral, when Tiny stood alone at the gravesite. He wasn't entirely alone, as the ghost of Boston Brand stood beside him. On impulse, he touched Tiny. Tiny went stiff all over, "like a statue!" But he wasn't dead, only frozen into immobility. "And I feel something pulling me toward him! What's happening?"

In a second, Boston Brand's spirit entered Tiny's body. He directed its motions, felt its sensations. Tiny was still there, but unconscious. Was the gift of Rama Kushna to live inside Tiny's body? No–it was to find his own murderer. "How many guys get a shot at the man who gunned 'em down? Me–only me! I'm back from the grave–on borrowed time–but I'm gonna love every second of the hunt!"

smuggling opium in his spare time, and that the cop who had tried to bust Vasnu was one of his wholesale customers. After almost getting Tiny's body killed, the ghostly hero found out that he could exit the strongman's form and pass into any human form he chose. By entering the cop's corpus, he kayoed Heldrich and brought the case to a close. The story ended with Deadman-Tiny standing beside Lorna, who asked him not to leave. "Tiny won't," thought Deadman, "but I'll have to–the day I find my killer!" the end caption read:

This is Deadman--the spirit of one man in the body of others--moving from life to life, to find the man who brought him--death! Follow him in the Strangest Adventure series of them all!

The story had begun in earnest. If the lettercols were any indication–in fact, for 200 issues before Deadman, there had **been** no lettercols–the fan reaction was 100% positive. But the series wasn't meant for the younger set. The hero wasn't really a superbeing; just a ghost with abilities much more plausible than, say, The Spectre's. Only one villain, Eagle, ever wore a costume, and he

LOOK AT 'EM--A FAT LOT THEY CARE THAT THEY GOT AN UNSOLVED MURDER ON THEIR HANDS!
AHH, WHAT AM I TALKIN' ABOUT?! DID I EXPECT THE WHOLE POLICE DEPARTMENT TO BE ASSIGNED TO MY LOUSY CASE?
PRECINCT 18, A FORTRESS OF HOPE AND DESPAIR TO THE ENDLESS LINES OF TROUBLED SOULS THAT PASS IN AND OUT OF ITS GRIMY DOORS.
AFTER ALL-- WHO WAS I--? JUST AN UNEDUCATED, NO-COUNT ACROBAT FROM A RUN-DOWN, CIRCUS!
RECORDS
THERE'S WHAT I'M LOOKING FOR.

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The visual cue that Deadman had taken control of somebody's body was a glowing aura about the person. Only Deadman [and the reader] could see it, as a visual reminder of who the hero was in this case. As Tiny, in the remaining pages of the story, Deadman found out that his murderer had an artificial hand, a steel hook. He also found out that the lion tamer he had tried to fire, Heldrich, was a fellow aerialist. Since Deadman could only function by entering bodies, inevitably the stories revolved, Eisner-like, around the people who owned these bodies. The series was to have no intergalactic menaces or superhuman villains, just a progression of ordinary people forced to cope with ordinary [more-or-less] problems.

And it all revolved around one axis: the

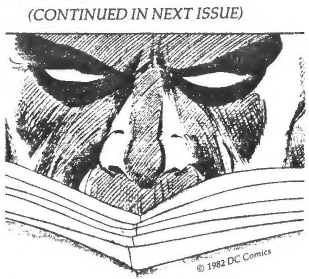
search for the Hook, the man who had murdered Deadman.

The next issue fronted by a misleading Mike Sekowsky cover that had Deadman standing behind two hitmen examining his empty grave, introduced Neal Adams to the strip. Neal was fresh from the world of newspaper strips and advertising art, had done a few isolated stories for DC before Deadman and was currently the regular artist for The Spectre—an ironic twist, that—but the fans' reaction to his Spectre stories, following up Murphy Anderson as he was, was anything but favorable. So Deadman, in essence, was the series by which Neal Adams made his bones in the comic book world, and the influence of his art on this and other strips to come sparked a revolution in realism that earned him a host of imitators. Not since Jack Kirby or Alex Raymond has there been an artist so swiped from as Adams. Looking back on his Deadman stories, it's easy to see why.

The art on the first Adams Deadman was a bit rough-hewn, as was the writing, when compared with later efforts. Deadman, still hanging around the circus days later, meets up with Jeff Carling, Lorna's kid brother, a biker and part-owner of the show. [Why his last name was Carling, and not Hill, was never explained. Inconsistencies were often rife in **Deadman**.] It developed that he had taken out a hefty insurance policy on Boston Brand when Lorna wasn't looking, and now needed $10,000 to cover a blackmail debt. Jeff had been hired by a fellow bike gang member, Morty, to bump off a rival gang member and afterwards was hit up for hush money by his "partner". A difficult guy to emphasize with, even as an anti-hero, and one who was made to order as a suspect, even if he didn't have a hook-hand. [Another inconsistency.] As it turned out, Deadman in Jeff's body discovered that Jeff was innocent of both his murder and the biker's, and that Morty was guilty of the latter. It was convenient enough to enter Morty's body, march down to the local station house, and confess the killing, which left a puzzled murderer staring at cell bars when the ghost exited. There were some good action sequences in this one--in particular, a movie-style chase scene as Deadman/Jeff is pursued through an air terminal, over the tops of cars and onto a transport truck by armed police—and a full-page panel of the cycle-gang at full tilt which intimated what Adams could, and would, do given his head and more experience in later issues. But, mostly, it was an "ordinary" story.

The next issue sported Adams' first cover for the series, and one of his best, as a bewildered Deadman stands in front of about a hundred well-drawn, individualized faces monochromed with a green "backdrop" and ponders which one is his killer's. The story, "What Makes a Corpse Cry?", featured a plot about as pedestrian as its predecessor's, but Adams' art was improving markedly. His dramatic portraits were unequalled, and a couple of barroom fight scenes provided acceptible levels of excitement. The story nodded once again to the "Hook" concept, as the villain [a counterfeiter] was minus two fingers, but wasn't the culprit.

(CONTINUED IN NEXT ISSUE)



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